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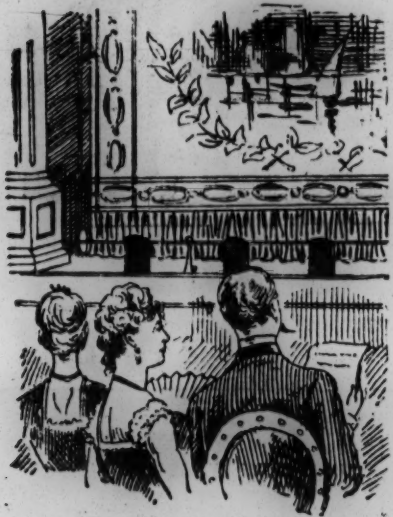
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At the Theatres.



It is satisfactory to record that the production of *Odette*, at Duff's "Rookery," on Monday, was a failure. This satisfaction is justified by several causes. In the first place, the public will not be attracted to a house which is stigmatized by Chief Gicquel as an unsafe "Rookery," and condemned to be torn down. In the second place, it would be a lasting detriment to the profession if such a man as Duff's son-in-law could succeed in writing plays or managing a theatre, as he is mentally and morally unfitted for the profession. In the third place, his impudent attempt to take Miss Ada Rehan out of her line of business and elevate her above Miss Clara Morris and Miss Fanny Davenport, would have been injurious and made the profession ridiculous could it have succeeded. The unanimous verdict is that Duff's son-in-law has spoiled Sardon's play, and that Miss Rehan has not the slightest claim to be regarded as a leading actress. We are very sorry for this little lady, who has been crippled for life by allowing herself to be handled like wax by a lunatic admirer. The plot of *Odette* is naughty but not nice. A husband (H. M. Pitt) comes home unexpectedly and discovers his wife (Ada Rehan) and her lover (George Vandenberg). Duff's son-in-law has put his fingers into this situation and spoiled it by making the intrusion of the lover unauthorized by the wife, and this ruins the whole play. In the original the situation, though guilty, is very strong. The husband drives his wife from the house and resolves to educate their little daughter (Bijou Heron Stepel) himself. In the second act the daughter has grown to a marriageable age and found a match, but the marriage cannot take place, according to the French law, without the consent of the mother. She is hunted up and found to be the keeper of a gambling-hell and the mistress of a sharper. She refuses to give her consent to her daughter's marriage without seeing her. In the last act the interview between mother and daughter occurs, and the mother removes the only obstacle to her daughter's happiness by drowning herself. Duff's son-in-law, unable to refrain from stealing from other plays, even after he has paid for *Odette*, steals the ending from *Felicia*, and sends the mother to a convent. There are thus only three leading characters, and all three are very badly played. Of Miss Rehan we have already spoken. Bijou Heron, like most infant-phenomenons, has outgrown her acting, and is now only a pleasing young lady, who will require another mother like Matilda Heron to make an actress of her. H. M. Pitt, excellent in his own line, is miscast as the husband, and never fits the part for a moment. As usual, Duff's son-in-law has tried to suit the minor characters to members of his company and failed. We sincerely pity such artists as Charles Leclercq, John Drew, James Lewis, W. J. Lemoyne and Mrs. G. H. Gilbert, who are quite thrown away at the "Rookery." Henry Miller made a good New York debut, but has mistaken his theatre. Miss May Fielding should be in an opera troupe; she is entirely out of place at the "Rookery." Nellie Howard distinguished herself as much as possible in the small part of Morizot. A number of smaller characters, invented to bring in the names of unknown members of the company, so as to lengthen out the cast, do not require mention. *Odette* being a failure, we presume that Duff's son-in-law will now take to the road. The "Rookery" ought to be torn down, as Chief Gicquel recommends, and a safe theatre or a monument to Garfield erected in its place.

Divorgons, splendidly produced at the Thalia Theatre, in German, last Thursday, shows how a French play ought to be adapted and acted. The story of *Divorgons* is also naughty; but it is made nice by the skill of the artists concerned. The play opens like *Odette*, by the return of a husband (Herr Basserman), who finds his wife (Kathi Schrat) flirting with a cousin. He reproaches her for her flirtation and she reproaches him for his neglect. Discovering that she believes a divorce bill to have been passed, he humors her by pretending to be willing to yield her to the lover. An exquisite comedy scene ensues. Then the husband appears in full dress, going out to supper to enjoy his new liberty. The wife grows jealous of him; wants to know where he is going; whether any ladies are to be present. Finally, he asks her why she doesn't come along and dine with him. Delighted to dine at a restaurant, she accepts,

forgetting that she has made a previous appointment with her lover. At the restaurant the husband and wife enjoy themselves over a good dinner, which Herr Link, as a headwaiter, serves in such admirable style as to bring down the house with laughter and applause. Herr Link has only a few lines to say; but he acts the part as no servant has been acted on the New York stage since Peters made a reputation with Binney in *The American Cousin*. The lover enters at intervals, but is sent away upon fool's errands. The husband and wife become reconciled over the walnuts and the wine. Then the lover brings in the police to recover his betrothed divorced bride. The wife makes her choice; the real husband is happy; the lover is laughed off the stage; the police apologize and take a glass of wine, and there is no divorce in *Divorgons* after all. Both Fraulein Schrat and Herr Basserman made immediate successes. She is a young brunette actress, charming in comedy, strong in emotional passages, thoroughly mistress of her profession. With great tact she refuses to make the wife get drunk, as Chaumont does at Paris; but allows herself to be won by her husband's gallantry and kindness. Herr Basserman reminds us of what Lester Wallack was as a young man, although he does not at all resemble Mr. Wallack in personal appearance. Tall, portly, graceful, elegant, and with that authority which perfect training and long experience alone can give, Herr Basserman at once captured the public and established himself as a favorite. We have never seen a comedy more delightfully rendered anywhere. Herr Conrad, the stage manager, has placed *Divorgons* on the boards in the best style of the Union Square. All the details are attended to with minute care, and the dinner at the restaurant is the most complete stage meal we have ever witnessed since we last saw the old burlesque, *No Song, No Supper*. We advise, not only the public, but all professionals, to go down to the Thalia and see *Divorgons*. There is more to be learned there of the art of acting than at most uptown houses. Herr Link alone would be a revelation to most comedians. The Thalia shows us how a French play should be adapted. The "Rookery" shows us how not to do it.

Manola, or Blonde and Brunette, the new opera bouffe by Lecocq, the composer of *Madame Angot*, was magnificently produced at the Fifth Avenue Theatre, on Monday, by the Comley-Barton company. As we have dispatched Pen and Pencil to give a pictorial account of the opera, and as our musical critic will discuss the score, we need in this column only a few glittering generalities for the sake of the record. The scenery and costumes are by far the best ever seen at the Fifth Avenue, and so handsome and costly as to elicit repeated applause. At intervals the stage is crowded with chorus and ballet, no expense being spared in the numbers or the costuming of the crowds. The cast includes Catherine Lewis as the Blonde; Marie Jansen as the Brunette; John Howson as the Prince; Frederick Leslie as the Baron; Rose Chappelle as Sanchita, the pretty innkeeper; C. J. Campbell as the tenor, Miguel, and, therefore, all the parts were in safe hands and voices. But the fault of the opera, as to the cast, is that Catherine Lewis has too much to do, and all the others too little. However, they all worked loyally to achieve a success. John Howson won half a dozen encores for his first song. Frederick Leslie caused shouts of laughter by the way he worked one wooden arm. Marie Jansen looked lovely enough to justify a husband in being undecided between his blonde and brunette wives. H. B. Farnie, of London, has adapted the opera, and has virtuously cut all the naughtiness out of it, making the original marriage a mere signing of the marriage contract. We are afraid that he has also cut out all the original fun; but Howson, Leslie and Farnie ought to be able to invent new fun enough to replace the French naughtiness. Their parts are susceptible of being worked up to an indefinite extent, and no doubt they will avail themselves of the opportunity. James Barton put the opera upon the stage, and deserves credit for his great taste and liberality. Manola ought to run until the close of the Comley Barton engagement; and then Lawrence Barrett will return and produce his new play, *Pendragon*, by Mr. Young, of Chicago.

There was quite a deluge of English opera on Monday. Besides Manola, at the Fifth Avenue, the Haverly Patience company returned to New York, appearing at Haverly's Fourteenth Street Theatre, instead of the Casino, and the Boston Ideal company returned to Booth's Theatre, and opened in *Fatinitza*. Manager Haverly has greatly strengthened his company by the engagement of Emma Howson, who sings *Patience* superbly. We already know how good W. H. Seymour is as Bunthorne, C. M. Pyke as Grosvenor, Lithgow James as the Colonel, Dick Golden as the Major, Alonzo Hatch as the Duke, Louise Manfred as Lady Angela, Pauline Hall as Lady Saphir, Fanny Carey as Lady Ella, and Gertrude Orme (although she is unfortunately suffering from a cold) as Lady Jane. *Patience* will be continued indefinitely at the cosy little Fourteenth Street Theatre. It is not Mr. Haverly's intention to rival, or to interfere in any way,

with the standard *Patience* at the Standard, which still draws crowds to the enrichment of Manager Henderson and D'Oyley Carte. He hopes that the public will want to see both performances, just as Haverly's *Patience* was successful at the same time as the Standard *Patience*. As usual, Manager Haverly seems to have judged the public accurately, and the house has standing-room only at every performance. —The Boston Idealists at Booth's, have changed Adelaide Phillips for Mathilde Phillips, as Vladimir, but Marie Stone, M. W. Whitney, W. H. Macdonald, Tom Karl, George Frothingham and all the rest of this favorite troupe, are with us again. The immense theatre was crowded on Monday, and the excitement will be kept up by rapid changes of bill. The programme for this week is: Monday, *Fatinitza*; Tuesday, *Chimes of Normandy*; Wednesday, *Czar and Carpenter*, for the first time in English; Thursday, *The Mascotte*; Friday, *Pirates of Penzance*; Saturday matinee, *Olivette*; Saturday night, "that infernal nonsense, *Patience*." This is a great attraction.

At the Union Square, The Lights o' London still continues to turn away money, and the same phenomenon distinguishes the extra matinees of The New Magdalen, on Tuesdays and Fridays. His own theatre running along like machinery and literally coining money, Manager Palmer has leisure to devote to the reproduction of a series of the Union Square successes at Niblo's Garden, where The Danicheffs was revived on Monday, in the same style as at the Union Square, and with Maud Granger, Ida Vernon, Virginia Buchanan, Netta Guion, Mrs. Farren, James O'Neil, Walden Ramsey, Owen Fawcett, Charles Seymour, Julian Magnus and Lysander Thompson in the cast. Each revived play is only performed for one week, and for next Monday The Celebrated Case is underlined. This will almost certainly repeat its Union Square success, but Rose Michel is in preparation to follow immediately. The public have in these revivals, at popular prices, the advantages of the best stage management, the best scenery and the best casts which can be procured, and in addition the careful supervision of Manager Palmer himself, which, as the Union Square has known, is equivalent to success.

Sol Smith Russell appeared at the Windsor on Monday, in his favorite drama, *Edgewood Folks*, and will remain for the week only, although his success would justify a much longer engagement. —Tony Pastor's *Patience*, with the maidens stage-struck, instead of love-sick, is such a hit at his little theatre under Tammany Hall that it is imperatively necessary to book seats in advance. Not even the Elks' ball on Monday night interfered with the house. Tony beamed at both entertainments. He has found the right vein for his theatre at last, and will never be without a burlesque hereafter. In Lillian Russell he has a prima donna of the first opera bouffe school, and Kruger is a heap of fun in himself. —This is the last week of Mary Anderson at Jay Gould's Opera House, and she is repeating her repertoire to jammed houses. On Saturday night, in spite of the storm, there was not standing room in the vast theatre. This week she will play eight times, and seats are being booked rapidly for every performance. Next week Den Thompson returns with his perennial Joshua Whitcomb. —Harigan and Hart, at the Theatre Comique, find Squatter Sovereignty the most popular and profitable play they have ever produced. The Major paid for their new theatre; Squatter Sovereignty will make the independent fortunes of the young, liberal and enterprising managers.

This is the last week of McCreery's amateur Opera, *L'Afrique*, at the Bijou. Next Monday Manager McCaull will resume the direction of the theatre and produce an adaptation of the German comic opera, *Apajune*, the Water Sprite, of which he has bought the entire American right. The new opera will be very strongly cast, Manager McCaull having consolidated the Emelie Melville company with his own, and thus secured his prima donna. —Esmeralda is running along briskly for its one hundred and fiftieth night at the Madison Square. The numerous balls, which interfere somewhat with the other theatres, do not have any effect upon this. "Our people do not dance," said Manager Frohman gravely. Perhaps not; but they certainly pay the piper! The plaque presented as a souvenir of the hundredth performance of *Esmeralda* has attracted general admiration, and is quoted as only second to the Christmas plaque of *The Mikado*. But both *The Mikado* and Manager Frohman intend to exceed themselves at the next souvenir season. —The Colonel is approaching the end of its run at the Park, and those who desire to see Mr. Wallack in the first new part he has created for several years, must not lose this brilliant opportunity. An adaptation of *Divorgons* will follow *The Colonel*.

Meanwhile, Manager Abbey has carried out all his far seeing plans for Patti. It is now advertised that she will sing seven times in Italian opera at the Germania Theatre, commencing on February 23, with La

Traviata. Subscriptions for the seven performances are fifty dollars. This will put a quietus upon Col. Mapleson's mismanagement of the Academy. —At Wallack's, the Money Spinner can be seen for only a few more nights. Youth, the Drury Lane sensation, is being rehearsed by Charles Harris for immediate representation, and it is now promised that the effects will be "extraordinary." —Birch and Backus have in preparation, under the direction of Mrs. Harris, a burlesque upon Youth, which will present even more extraordinary effects. At present, however, they are satisfied with their burlesque *Patience*, which has proved to be a veritable money spinner for them.

The Giddy Gusher



ON THE SEASON.

Perhaps St. Valentine's day has a more mournful interest for The Gusher than for most people, since it is her birthday; but, through buying long breed canaries with a view to early birds, and reading high colored valentines in shop windows, she has her hands full on this, the mating season, and is led to make a few feeble remarks on the subject.

A relation of Sam Tilden is before a referee just now seeking a divorce on account of his wife's old age; and a lady friend of mine is contemplating the propriety of a similar proceeding on account of her husband's youth. Therefore do I ask the question of old heads and young hearts: Which is the worst, old wives or young husbands?

There's always a mad ambition on the part of a man of twenty to possess the matured charms of some friend of his mother, and there's always a direct inclination in the hardened heart of the male sinner at fifty-five to go for the bosom friend of his daughter. "They have grown up for us," sighs the lad over his arithmetic, looking at his school-marm, Priscilla Pethbone.

"They are growing up for us," mumbles old Pop Doodles, as he ogles a Sunday School procession. And thus this gleam of comfort for the ancient maiden when she finds her charms decay. She can always open a collegiate boarding house and have an adorer in every Freshman who notoriously Sophomore from heart disease than any other class of creatures.

Marriages with old ladies are often perpetrated in the profession by young actors, but generally a purely business basis may be discovered, and their recreant hearts are not long faithful to the blessed old darlings they swear to nurse and cherish. After this fashion did naughty Johnny Wilson treat Mother Vincent, of the Boston Museum—thus did McKee Rankin serve out Mrs. Henri, and in this manner did wicked Georgie Parkes behave to that giddy old girl, Mrs. Skerrett.

One of the funniest afternoons I ever passed in a theatre was at a matinee when George Parkes played, and Mrs. Skerrett, with a friend, sat behind me. As that stunning tailor's creation walked onto the stage, the revelations in the rear commenced. I never thought Parkes funny before, but as the descriptive agency opened behind me, I saw him in a new light and fairly screamed at him. The man never passes me now but he rushes into a shop to see what's wrong with his clothes, since I remember the matinee, and burst out laughing at him.

A lady acquaintance (not an actress) went off last Winter to a Southern city and there married a youth of twenty-three, certainly seventeen years younger than herself, for the lady is in her fortieth year. In 1862 she had married a well known merchant here in New York, had one son, and planted the old man before the chimes ushered in 1893—for the next eighteen years with a comfortable fortune, no care—boy at school—and choice female friends, she had the boss time of it; but last Winter she got scared about her lungs, and got a fashionable doctor, who prescribed a Winter in the South.

There she met the unfailing youth who falls in love with his grandma, and in "one mad hour," as Elizabeth Browning says, she married the infatuated lad; of course she told him she was a widow, and she spoke of her little boy, but there were so many more interesting subjects that the baby's age was not mentioned; his name was Tommy (and you always think of a small pair of

knickerbockers with marbles in the pockets, when that name is mentioned). The widow had no relations to consult; the lover's relations were not in this country. The widow gobbled him as a hen goes a worm on a wet morning, and in due course of time the bridal pair arrived in this city. The Gusher made a wedding call one morning upon them, and Providence, never neglectful of her amusement, so shaped domestic affairs, that even as she sat beaming on the happy couple, and telling them how Mrs. Pithheann Bumstead had been basely deceived by the doctor's boy (whom she had married after the doctor died) the door opened, and Tommy came in.

Tommy was in the graduating class up at New Haven. Yale College. The air up there agreed with him; he had sprouted in all directions; was certainly a foot taller and fifty pounds heavier than his ma's young man.

The youthful bridegroom sat in silent wonder, viewing the reception this great country gawk met from the bride—but horror sat on his smooth face when Mrs. — turned on her Ichabod and said:

"This is Tommy, dearie."

"Not the Tommy. You can't say that Tommy is your Tommy?" gasped the poor stricken lad.

"Certainly," replied Madame; "that is my little boy."

I thought this sounded like my cue for exit through centre door, and so got on my hind legs and began murmuring words of congratulation, in which "domestic joy," "further intrusion," "delightful reunion," etc., were conspicuous.

Tommy spied me.

"This is just luck!" he cried. "Of all people I want to see you most. You are Miss Cretia Stebbins' best friend—Cretia Stebbins, of New Haven?"

"Well, yes," I admitted. "Cretia and I went to school together, but that's some years ago—haven't seen her lately, however."

"That don't count—you're her best friend still. She keeps the *Colemans' Cultured Cottage*. I've boarded with her six weeks, and we're engaged. It's a great racket. I want you to tell ma all about her."

Ma stiffened out over a hotel chair—and I, perfectly astonished, blurted out:

"Why, Cretia is well enough, but she must be twice your age; she's as old as —" I never came so near telling my own age before, but I caught myself, and added, "your mother."

This remark brought the bride to her senses.

"You idiot!" she screamed, addressing her son, "to think of such a thing. You don't go back to that nasty place and that awful creature —"

"Look here, marm," interrupted young hopeful. "No hard names. I was giving it to you easy when I said we were engaged, but you're so stiff about it, here's the true bill: Cretiah and I were spliced in Bridgeport last night, and she's up stairs now, waiting for her Tommy, in this very hotel."

If I had missed my cue before, I took it up very promptly at this juncture. Interesting as I felt the subsequent proceedings would be, I left the trio to have it out.

The sequel to these mis-matches can be found in the shipping intelligence of Sunday last, when Mrs. —, the lady who married the young Southern, in company with her son, Tommy, who married the old New Haven spinster, sailed away to Europe.

There is a law in certain towns of Germany—a wise old law it is—restricting women and men from marrying before the age of twenty-five, and the divorce lawyer goes to the Poorhouse after a year's practice in that country.

The choice of the sixteen-year old girl's heart is her abhorrence at the age of twenty-five; parade before us at thirty the curatives we adored at seventeen, and the procession would turn us grey in a night. Take any man who knows, and show him the angel of his dreams at the green and salad epoch when Love first tuned his liar, and you will paralyze him. Nine times out of ten she is a relic of the sandstone period, weighs two hundred, stone teeth, false front, and other ravages.

Therefore do I counsel you—close upon St. Valentine's Day—be cautious, take not the present nor yet the past so much into consideration as the possibilities of the future—in this mating season.

Dear little boys! wherever that ye may be—choose 'em near your own age, lest like Tilden's nephew, who, while yet at college married a mature female—ye be seeking divorces on account of antiquity, obesity, and too much society. Lest my use of this word should puzzle you, I will state my authority for using it.

The Rev. Arthur Annicseed is a disciple of Wilde, and pronounced by his lady parishioners a very zephyr of poetic piety. His preaching is very delicate. Last Sunday he read from some portion of sacred writ entailing a rehearsal of Jonah's sub marine adventures.

"We come now to Jonah," said Arthur, "who passed three days and three nights in the whale's — ahem — society."

That settles it. In refined circles we speak altogether of society ache, and colloquial is now called serial disturbances of the society by the aesthetic but

THE GIDDY GUSHER.

Pen and Pencil.



Manola at the Fifth Avenue was a gorgeous failure. I use the adjective advisedly, for never have I seen a comic opera mounted in such magnificent form. Comley and Barton have raised aloft a fine standard in the production of French musical trifles, and in Manola they evidently determined to eclipse all their previous performances. When I first saw Olivette at the Bijou on the snowy afternoon of New Year's, '81, I believed that everything in the line of realistic scenery, glittering costumes, and handsome women was included therein. But the sequel goes to show that Comley and Barton were merely trying their hand at it, and



Miguel.

better things were to follow. Madame Favart was a superb production in this respect. The army of dazzling women, the richness of the scenic adjuncts, and the bewitching dresses of the period of Marshal Baze, made a combination that was fairly bewildering. The music, too, was pretty, and was rendered well enough by Leslie, Howson and Jansen. The acting was so clever as to conceal Farnie's wretched puns



Manola.

and forced wit, and it assisted the ensemble of the composition very materially.

But, alas! this cannot be said of Manola. Magnificent garments, borders of splendid looking females, gorgeous pictures and expensive accessories did not compensate for a work that is trite and inferior to many comic operas written by native musicians. Charles Lecocq is a pleasing composer, and



Don Braseiro.

La Fille de Madame Angot will last some time as a sparkling tribute to his talents, but Manola does him little credit. It might have been written by any of our own people—Cellier, Williams or Rice. True, there were spots of melody occasionally, but these were as rare as clean crossings on a slushy day. There is nothing characteristic, brilliant or catchy about it, and the audience went away disappointed and offended. Even the mag-

nificence of the mounting did not help matters; on the contrary, the people, instead of admiring this remarkable feature, only wondered at the recklessness that prompted it.

I will not speak at length of the singing and acting. This was about worthy of Lecocq's score and Farnie's book. By the way, why do managers on this side of the water use this gentleman's librettos so frequently? They are all bad. They are all Londonized, and the miserable mush that passes for fun in Mr. Farnie's vocabulary hasn't even the merit of being understood in the States. It requires all the energies of a refined assemblage to keep apace with the colloquialisms and slang of



Beatrice.

native product without complicating matters by mixing in the elegant lingo by means of which the light fingered gentry of the English metropolis express their choice thoughts. The Americans hanker after foreign articles, I know, but when they don't get their French opera straight in the original tongue they have patriotic scruples against receiving anything in the common that is not indigenous to their own soil. Mr. Barton, who has been as excessive-



Spanish Alcazar.

ly crutch and toothpick as a Strand swell ever since he bade farewell to Dover's white cliffs, must not let the above fact skate off his memory.

The paramount objection to the cast of Manola is that there is about ninety parts too much Lewis. Catherine has faded like the last rose of Summer, and the fragrance of her early charms has sped away. Catherine



Christoval.

could sing once upon a time, I believe, and I am even able to remember when she could act, but now the mutability of human existence finds a striking illustration in her inability to do either. As Manola, the Lewis squawk-



Sanche.

ed and labored, and scored a failure. She announces now, by-the-by, that she is posi-

tively disengaged for next season. I believe her. Fred Leslie, as Don Braseiro,



Calabaz.

played admirably, and managed a false arm with the ease of an old pensioner. "The cleverest bouffe actor yet," is still the verdict. John Howson did not appear to the best advantage. He was thinking of his make-up for the Elks' ball, no doubt. Marie Jansen did not show up well either. Too bad. The chorus was very ravishing,



Spanish Student.

as already noted, but everybody, from the principals down, evinced a total lack of preparation.

With the money that was spent on Manola and Madame Favart, Comley and Barton could have made a triumph with an opera in any respect commendable as a musical work.

Pencil has drawn several of the characters in Manola, which will indicate the picturesque quality of the costumes.

After the performance a rush was made for the Elks, where my confrere did some more sketches that will be found elsewhere. Next week I shall have something to say about a charming subject.

(NOTE.—The delay in the Pen and Pencil cuts, which did not reach us last week, was caused by a derelict messenger of the United States Engraving Works. As soon as our complaint reached their office they promptly discharged the employee.—ED. MIRROR.)

The Musical Mirror.



The Symphony Society's concert at Steinway Hall on Saturday last was as nearly perfect as a concert could be. The Mozart symphony in G minor was exquisitely played and we are free to confess that we liked Dr. Damrosch's reading of it very much. It was an eminently poetic giving forth of an eminently poetic subject. Especially were we pleased with the Andante movement. The responsive echoes of the string and wind instruments was done with a smoothness and beauty of reverberation that we have seldom heard surpassed. During the Andante, a vision rose before us of a leafy glade with a moonlit rivulet rippling through it, large leaved plants bordering its sides. The moonbeams shimmering through the branches, a youth who has lost his way and wanders along the valley, while elvish voices call to him from under their leafy screens. Small goblins peep at him from gnarled tree roots, and filmy fairies tempt him to follow, follow, follow, in the moonbeam-spangled air. The minuet and finale was no less admirably given, and altogether the symphony in its symmetrical beauty of form and its poetry of thought was, among the mull-grub music now in fashion, like a pearl among potato apples. Master Banner, albeit he had no business in such a concert, which is, or ought to be, held for the benefit of matured and cultured talent, and not as a training school for boys, played a good part of Spohr's concerto very well, showing a breadth of tone and intelligence of phrasing that almost justified his presence on that stage. True, in the more brilliant and exigent passages he partly failed, as how could a lad be expected to do man's work, but in the piece which he gave

in answer to a boisterous encore—a melody from John Sebastian Bach's Suite in D major, which, as an enthusiastic friend remarked to us, was "so beautiful that if Bach had not written it God would have done so himself"—the youth forgot his tender years, and, absolutely inspired by the innate grandeur of the theme, played with a fullness and expansion that seemed to add years to his age and inches to his stature. Nevertheless, his place, as yet, is in the study, not on the stage. Rubinstein's colossal symphony, Ocean, was magnificently performed—we write performed advisedly, for no mere playing can do justice to this most suggestive work, which seems founded on Mrs. Hemans' mystic lines—

What hidest thou in thy treasure caves and cells,
Thou ever sounding and mysterious main?
Or to be a musical expansion of Homer's
"Polyphloioio Thalasses."

The "many-sounding" harmonies were given resonantly by the full and enthusiastic band of musicians, and the "spirit of the lonely ocean" seemed to sway each performer to his will. The "swish" of the tide on the beach, the hollow roar of the water as it swirls through submerged caverns, was imitated with all the art that consummate knowledge of instrumental resources and daring in the using of them could inspire, but still it was imitation, not creation, and Rubinstein's grandiose "Ocean symphony," with all its wealth of sound and lavishness of color, is to the exquisite icryll of Mozart that preceded it as Coney Island to the Garden of Eden.

We have been long at a loss to know what an "Ideal" Opera company means, but we know now. An Ideal Opera company means an opera company that is not a real one, but a concert party in disguise—one that can sing but cannot act; that can chant in recitative but cannot speak a line with the slightest approach to elocution, or even to common sense. Of such is the Boston Ideal Opera company now giving opera bouffe recitals at Booth's Theatre. The singing is excellent, but really an opera bouffe given as an oratorio is not the most enlivening distraction in the world, and makes one recall the aphorism of Talleyrand that "Life would be almost endurable if it were not for its amusements." On Monday evening that most insipid of operas, Fatinitza, was given with appropriate insipidity. The solo singers, all and each, would have done credit to any church choir, especially during a requiem. The chorus was small, but well taught and well voiced; the band good, but ineffective by reason of the lack of hautboy and bassoon, which primary instruments are to the musical scale of color what violet and orange are to the solar spectrum, and the stage appointments shabby.

We are always sorry to see money, energy and talent thrown away upon unworthy objects, yet it is a grief we are often compelled to endure. Manola, at the Fifth Avenue Theatre, is the cause of our latest unhappiness. The stage setting is magnificent beyond compare, the costumes of the best, the acting superb, the singing fair, but the music is trash from the rising of the curtain to the going down thereof. There is a weak attempt at prettiness in the unaccompanied Madrigal in the first act, and John Howson has a song which is faintly funny, but, for the most part, all is "stale, flat and unprofitable." Miss Lewis has a part that fits her not at all. Howson is "cribbed, carbined and confined," so that even his quaint wit cannot stretch itself. Leslie has only the old joke of the mechanical arm, which, though not understood here, is a bit of fun in Paris, when the great tenor, Roger, and his wonderful mechanical arm that worked on springs and by screws used to be a favorite theme of anecdote. The band and chorus are good, barring that discrepancy as regards time, which is inseparable from the sleepy conducting of Mr. Cellier, who, excellent musician and charming composer though he be, lacks the magnetism and verve that is necessary to a leader. So did Wallace. So did Balfie, and many others. Although we all know that "nec semper tendit arcem Apollo," still we can scarcely credit our ears that the composer of Mme. Angot could have written, or, having written, permit to be put before the public such rapid trash as Manola.

The Melville Opera company are excellent in the Belles of Corneville, in which Miss Melville is "too cute for anything" in Serpentine, and Max Freeman is a really thrilling Gaspard, by far the best we have had as yet. Glorious is The Royal Middy, in which Miss Melville excels herself as Fanchette, and Freeman is immense as Don Juanito, but very mild indeed in Patience, in which, although Miss Melville is much the best Patience, at least as far as her acting goes. Lily Post is excellent as Angela, and Charles Dungan, manly, handsome and clever as Colonel Calverley. Yet, the business being all wrong, and Mr. Freeman unsuited physically to the part of Bunthorne, the effect of the opera is marred. With the Standard of Patience before our eyes we cannot accept any less perfect representation. Mr. Keiff deserves the highest praise for his management of the musical department, which is far above the average of opera bouffe.

More Dramatic Thieves.

The dramatic thieves have been very lively during the past month, and like so many fleas they have jumped from place to place with incredible alacrity. Resident managers are fighting shy of these parties since several play owners have announced the intention of holding them liable for damages, and it is harder for the thieves to make dates now than it was two months ago. In the following list will be found many new offenders and several old ones. Each one should be marked and remembered by honest managers, who will refuse to give them time, and by that means effectually cripple their means of business.

Hi Henry, the favorite minstrel, sends us the playbills of J. Al Sawtelle and Genevieve Sawtelle, who played Hazel Kirke and The Danites in Temperance Hall, Big Rapids, Mich., on the nights of Jan. 25 and 26. The Sawtelles style themselves the "Standard Comedy Company." The names of the people traveling with them are unknown to the profession.

Olive West, Fanny Mathias and the Edwin Clifford company are still playing Hazel Kirke and Bartley Campbell's Peril. They were in Iowa last month. This party operates boldly.

Felix A. and Eva Vincent are performing Joshua Whitcomb through the Northwest. No attempt at disguising the title is made. These thieves started out from Chicago a few weeks ago.

The Hazelwinkle Ideals—old offenders—are still out. They played the Celebrated Case and Led Astray in Meyer's Opera House, Janesville, Wis., the other night.

A member of a stranded piratical company informs us that a dealer in stolen plays is Aleck Byers of 103 South Halsted Street, Chicago. He sells manuscripts of The Professor, Banker's Daughter and Only a Farmer's Daughter, at the very reasonable price of \$5 per copy. We trust the Chicago press will nail and expose this thief.

"Ted Welsh's Comedy Company" is the title of another organization of a thieving character. They were booked by the Chicago thief, Byers, and played in a number of Illinois towns last month. Their repertoire consisted of Hazel Kirke, Fanchon, Fate and other copyrighted pieces.

Frank P. Haven's Ideal Comedy company, playing stolen dramas, collapsed in Minnank, Ill., recently. The party returned to Chicago for the purpose of reorganizing. They play Joshua Whitcomb, The Professor, and Mme. Janaschek's version of Leah.

Nugent and Gleason are doing Rooms to Rent, Banker's Daughter and Led Astray. They were in Rochester recently.

White's "Famous" Dramatic Combination have just passed through Logan, Circleville, Jackson and Chillicothe, O., playing Col. Sellers and Joshua Whitcomb, with the assistance of a brass band and twelve fakirs.

Some amateurs in Memphis wishing to produce a play, wrote to George W. Cory, No. 106 La Salle street, Chicago. He replied that he would furnish any manuscript play for fifteen dollars, two copies for twenty-five dollars. This thief is also recommended to the attention of our esteemed contemporaries in Chicago.

The Jessie Holman combination are doing Joshua Whitcomb, Phoenix, Rose Michel, Fanchon, Two Orphans, Little Detective, Flirtation and Our Boarding House.

Mitchell's Black Diamonds are playing The Celebrated Case, Galley Slave, Rose Dale, Peril, Phoenix, Joshua Whitcomb and the Banker's Daughter. G. W. Mitchell is manager, "Capt." S. J. Simonds, agent, and Prof. Nix musical director.

Charles Day, representative of Adam Forepaugh, has received information that a dramatic company using his chief's name as proprietor, are playing in Ontario, and announcing the \$10,000 beauty in The Octagon. Mr. Forepaugh requests us to state that he has no interest in any theatrical enterprise except George H. Adam's Humpty Dumpty. Miss Montague, the \$10,000 beauty, will not appear in public until the opening of the tenting season.

This concludes our list up to date. We request our representatives out of town to report the proceedings of these and all other similar thieves, and we repeat our offer to managers as far as possible to aid them to prosecute any resident managers who may be conscious accessories to this system of fraud.

—John T. Raymond had a narrow escape from death Sunday in Washington. He was on his way through Pennsylvania Avenue to visit John McCullough, when a snowslide from the roof of a large building fell and struck him to the ground. He was taken up unconscious, and carried into an adjoining house, where it was found he had sustained no injuries beyond a rather serious gash in the head. The slide was partly composed of ice, and it was very fortunate that none of this element hit Raymond.

—Marc Klaw has been appointed general representative of all the Madison Square Theatre traveling attractions. He left Monday evening for Chicago whether he will be followed by Charles Frohman, and the two will endeavor to give tangible shape to the plans for the establishment of a Western bureau for the Madison Square Theatre. From Chicago they go to St. Louis and thence Southward to New Orleans and other metropolitan cities. They propose to lay the general work for illimitable road business next season and to arrange a Western and Southern circuit. Mr. Klaw has been granted a general roving commission. A branch office of the Madison Square will also be fixed at New Orleans.

The Elks' Ball.



The snow in the streets impeded the line of carriages that rolled up to the Academy Monday night and deposited loads of gaily dressed women and grotesquely costumed men at the Irving Place doors. Crowds of curious urchins lined the portico and watched the arrivals with undisguised delight. From eleven to one the carriages became less frequent, but every one left behind some actor or actress—and often both—who had finished their performance in time to join in the merry makings of the Elks. Inside all was bustle and excitement. The boxes, parquet, and family circle were filled with spectators, who watched the throngs of maskers that eddied over the broad waxed dancing floor. Every description of attire was seen, and the splendor, glitter and gorgeousness of the scene will be understood by the minute description of the dresses found hereafter. The place was stilled when the hour arrived for the beginning of

THE OPENING PROCESSION.

Punctually at 10:30 the band commenced the promenade music with the "Elk March," although it was evident that all the musicians had not arrived from the theatres at which they were engaged. The ball was opened without any ceremony by Strauss' Quadrille, "Fest." None but those wearing masks were allowed on the floor, and the entrances and exits were rigidly guarded against this rule being violated. The couples who appeared were not numerous, but evidently had come with the intention of amusing themselves. Guests arrived rapidly after the theatres were closed, and the dancing became more spirited. About twelve o'clock the Heralds made their appearance, which was the signal for all the guests to retire from the ballroom floor. This arduous task having been completed, the opening tableau was presented. "The halt of the Carnival," arranged from original designs by Brother Robert J. Cutler. Upon the rising of the curtain, the picture was received with an enthusiastic round of applause. In the centre there was a monster Elk's head, designed and built by Mr. Cutler. "The Monarch of the Glen" came next. This was a master work; in fact, being the best feature of the entertainment. The procession was headed by English Bobby, No. 27, performed by Lysander Thompson, who was capable of keeping the whole troupe in order. Eben's Twenty-third Regiment Band marched next. Then came after the following notables:

Grand Marshal and Aide, with green and gold suits and staffs. Aid, with Banner. Doctor, Barber, Chamberlain, Chief Cook. Four Secretaries to the Grand Marshal. Exalted Grand Master of the Grand Lodge, U.S. E. Lov. G. K. E. Leag., G. K. E. Secy., G. K. Grand Secretary. Grand Inner Guard. Grand Treasurer. Board of Trustees of the Grand Lodge. Car, surmounted with immense elk head, drawn by six baby elephants. Designed by Robert J. Cutler. The Joker of the evening. Twenty-four kids. 11 o'clock—To our absent brothers. Two Pipers, followed by tableaux-car of Auld Lang Syne. Officers of New York Lodge, No. 1. 3 Jokers. Four Locomotives. Our Migratory Friends. The Traveling Snow. "Skirmishing" Manager and Agent. Oscar. The Humpster. Oscar. The Prophet. Oscar. Chariot drawn by six Greek Slaves. Myth of Northland. Missing Link. Our Foreign Brothers.

The comic paper-mache portraits of prominent men were excellently executed by Messrs. George Henry of the Park Theatre, and William Henry of the Union Square. Hitches occurred among the tableaux cars. There were sundry collisions and getting off the track, which heightened rather than marred the fun of the proceedings. When the procession was in full movement, the Monarch of the Glen was conveyed to the centre of the ball-room, and the Majestic Head was admired by all. This done, the curtain being lowered, and dancing renewed, the spectators devoted their attention to the Gallery of Caricatures, loaned by the famous house of Chapin and Gore of Chicago. They were artistically hung in the foyer of the Academy. This collection is by far the finest ever exhibited in New York. The portraits were all executed by the best comic artists of America. The heralds next signalled the beginning of the "Clodoche Dance." Henry T. Dyring, of Haverly's Fourteenth Street Theatre, who directed the dance music, having taken up his baton, this lively ballet was executed. It scarcely came up to the Parisian standard. After the Clodoche, dancing was resumed, the ball-room being completely filled with couples bent upon enjoying themselves. The tableaux came in regular succession then, and were announced by the trumpets of the heralds, which were the signals for dancing to cease. As soon as the curtain fell upon a tableaux Terpsichon's pleasures were resumed.

THE TABLEAU.

Tableau No. 1 was "The Stage of Thespis," arranged by Brother Welsh Edwards. It presented a scene on a feast day in the neighborhood of Athens, where Thespis had erected a stage and pantomimed some heroic action to the assembled people. This picture did not elicit much applause, because it was the first and the people were taken unawares.

Tableau No. 2, "The Early English Theatre," also arranged by Mr. Edwards, was a warmer subject, the initial performance of the first part of Marlowe's "Tamerlane the Great," the first English play in blank verse. This tableau was the closing scene of the play in question, showing Tamerlane triumphant over Damascus, the Arabian King, whom he has vanquished, and who lies dead at his feet.

Tableau No. 3 was looked forward to with expectation, being "The Chinese Drama," arranged by Brother Frank Gerard. The picture presented dealt with family history entitled "Grandfather and Grandson into the third and fourth generations." The action of the play has arrived at that stage where the grandson of the original hero, just born, is presented to him by the proud father and admiring nurse. This picture seemed to please the assemblage, and many favorable comments were passed upon it. From China Tableau No. 4 passed to "Modern Pantomime," which was arranged by Brother Robert Fraser. The old friends, Pantaloon, Columbine, Harlequin and Clown, were seen in the various relations which they bear to one another.

Everybody anxiously awaited the next tableau, No. 5, "Negro Minstrelsy," arranged by Brother A. C. Moreland. It was capably arranged, and was the only tableau which received an encore. It illustrated the principal features of the minstrel stage, from old Daddy Rice, who jumped "Jim Crow," to the contemporaneous exponents of that prominent factor in our politics known as the "Fifteenth Amendment." Tableau No. 6, "The Masque of the Ideal," arranged by Brother Welsh Edwards, was a congress of characters from plays of all times. This tableau was presented for the especial benefit of the dramatic profession, not only actors, but authors and managers as well, and was intended to show how sweet and pleasant it is for brethren to dwell together in unity. Tableau No. 7, "The Seven Ages of Man," followed. They were very cleverly done by Brother George L. Stout. The infant "mewling and puking in the nurse's arms," the schoolboy, the lover, the soldier, the justice, the "lean and slippered pantaloon," and second childhood. This last scene was very graphic, and brought forth bursts of applause. The final tableau arranged by Brother Welsh Edwards, was devoted to "Burlesque." The "British Blondes" at once attracted attention, and revived pleasant memories. All recognized La Grande Duchesse, Mlle. Schneider, the Queen of Burlesque, General Boom, Prince Paul, Fritz, La Perichole, Pequillo, and other characters from Offenbach's composition. This closed the first part of the evening's entertainment, which was enjoyable in every sense of the word. Indeed, the tableau, as well as the other attractions of the evening, completely cast in the shade not only all the previous balls of this benevolent association, but it eclipsed everything in the theatrical line that this city has known during the last twenty-five years.

After the pictorial representations were over the merry maskers returned to the enjoyments of the dance, and the order was carried out without cessation until day-break routed the pleasure seeking throng and sent them unwillingly to their homes.



THE COSTUMES.

A great deal of curiosity was felt regarding the costumes. Where a large proportion of the guests were professionals it was expected that many unique and splendid dresses would be exhibited. The curious were not disappointed in this instance. Scores of brilliant and dazzling robes were displayed. It was noticed that the dresses were of a most decorous cut—something quite foreign to the generality of masquerades. A few of the costumes were striking enough to warrant brief description.

The Countess Panciatichi wore a very pretty court dress of the period of Louis XV, which with some handsome jewelry excited admiration. Billee Taylor was not forgotten. Mrs. R. Deeley appearing as the trim little craft, Phebe. A pretty aesthetic dress was worn by Laura Bascom; it consisted of a delicate navy blue skirt, and bodice to match. The lady danced gracefully. Mrs. Madison, a tall, fine looking woman appeared as Hamlet, a rival of Anna Dickinson. A very neat costume was worn by Mrs. Nellie Moran, that of a tambourine girl.

Mrs. Saunders of Fifty seventh street typified the sombre night. Nora Temple donned the skirts of a Spanish Princess and



looked too, too. Carrie Murray essayed as Balfe's Bohemian Girl, whilst her companion, Alice Brown wore a neat flower girl's costume made in French style, of pink and blue. Helen's Babies were there, accompanied by J. R. Sanford. Viola Bunting with Manager McCaull displayed an elegant Spanish costume of rich black lace and silk. Miss L. Skerret rollicked in a blue baby aesthetic dress. Uncle Tom remembered the Elks, and sent Topsy by proxy in the person of Emy Stickly. Lottie Aymer was a very bewitching Polish lady. Her costume was very tastefully made of different shades of violet satin, the trimming being of swan's down, picked out with gold bullion, making it very effective. Emily Maynard wore a handsome costume of black silk, lace being the trimming. Helen Dineon, escorted by Manager Abbey, had on a short Spanish dress which was becoming. Tilly Weeks was seen as a French peasant girl.

Mrs. Yeamans, from the Comique, as Mrs. Cordelia Mulligan, and Emily Yeamans as Sally the Baby, were very neat. Mrs. Yeamans causing considerable amusement in her character dress. Miss E. Bird, from the same theatre, wore a picturesque French peasant's costume, which was very becoming. Minnie Raymond, from Albany, made a pretty nurse. Dela Rue, of Thirty-eighth street, wore a French costume of valentine lace, white cashmere and black velvet. Miss M. Summers, accompanied by Mr. Mackintyre, looked pretty in her peasant dress. Miss Chossold was very aesthetic, having a short character costume, with sunflower over in great profusion. Mrs. Russell Barrett appeared to advantage in a neat blue silk costume also adorned with aesthetic flowers. Mrs. Hayden from Boston had a neat "Folly" costume, and Belle Duchene was the baby. Lizzie Finn donned a French peasant costume, and Mrs. C. Howlett was in the dress of a Polish Princess. Bertha Seligman as Queen of the Night looked striking, her dress being of dark blue velvet, with the traditional silver stars. Maggie Weston was attired in a gentleman's evening suit, as was also Annie Morgan. There existed a difference of opinion as to who was the belle of the ball. Some gave the palm to Mrs. E. O'Brien, of Fifth avenue. She wore a very neat Louise princess' dress, made up in Salmon colored silk. T. E. skirt was trimmed all around with a shirred flounce and deep puff. She was literally covered with diamonds. Dolly Davenport, in a very elegant violet costume and conventional lilies, was much praised. Many passed opinions freely regarding Martha Whillamie, who belongs to the Co-operative Dress Association. She wore a blue satin robe, picked out with pointed lace, which became her admirably. Alma Stanley wore a handsome black silk; while Minnie Lee looked charming in an evening costume of rich black silk, square cut at the neck, the space being filled by any quantity of violets. This costume elicited many complimentary remarks. Allie Drayton wore an exquisite set of diamonds. She was robed in a stylish black silk costume, as was Annie Colville. Mrs. E. Ames, from Brooklyn, Ruth Richards, Kittie Boyle and Selina Rough were neatly attired in elegant black silk costumes. Mrs. Gustav Frohman, accompanied by E. H. Low, was much admired. Her costume was of white satin, thickly set with pearls, it was effective. Lizzie Simms, Miss L. Ryan, Miss E. May and Miss E. Malvey all helped to make the costuming a great success. Hazel Stone, from California, had a very pretty white and blue satin costume, with pearls and blue silk cords. Miss A. Burgess and Miss B. Stewart seemed to appreciate the efforts of the Elks. May Darling, attired in an elegant black silk costume, trimmed with black velvet and scarlet roses, looked pretty. Maude Milner and Lillie Clarke, clad in rich brocade white silk, en-

hanced the evening by their presence. The Irwin sisters, from Tony Pastor's kept everybody in good humor. Miss De la Gouzalaz, in an exquisitely pretty costume, was accompanied by Ella Wesner in male attire. Miss C. Norton, Miss M. E. Hughes, Abbey K. Kne, Mollie E. Stewart, were all richly attired. Lizzie Harold looked charming in a rich white brocade silk costume. Mrs. Bingham, of Waverly Place, was truly aesthetic. Carrie Maclean had on a "Nora" costume arranged with festooned plaits in front, and plain in the back. Mrs. James Fox, Annie Wright, and Annie Cannon wore pretty black costumes. Mrs. Bingham, from Boston, accompanied by Mrs. George Robertson, were in a box together.

WHO WERE IN THE BOXES.

Proscenium box D was occupied by William Boyle, who had a host of friends. Henry French was present in the next box, "E." He and his friends seemed to enjoy the ball hilariously. Louis Mendell and party occupied "F," remaining until almost the close. Boxes "G," "H" and "J" were occupied respectively by William Osborne, George Fulton and General Ferrera. "N" was apparently not sold at auction, but was occupied by a merry company. Mr. Van Tassel, the auctioneer, had box "O," and Benjamin Nathan was his neighbor. "R." on the second tier was taken by Mr. Nevins, but evidently he was not present as the box remained empty. "S." was occupied by S. C. Weahner.

The managers preferred the Grand Circle. Tony Hart was in No. 6 with Gertie Granville. Harry Thomas, the lithographer, was in No. 7 with some friends. No. 8 was occupied by William Van Tine, whilst in No. 10 we noticed Mr. and Mrs. A. Henderson, and Mrs. Charles Brooks, formerly known as May Saville. She was elegantly attired in a princess robe of white satin and pearls. George W. Stevens and company were in No. 12. Mike Leavitt, arrayed in glory, diamonds and fine linen, adorned No. 17. Leavitt had a host of friends round him, who talked about his next season's ventures. No. 18 was engaged by Harry Dobson. Harry S. Sanderson, chairman of the Executive Committee, purchased No. 19 at auction but of course he was unable to use it, his presence being needed down stairs. No. 20 was taken by Dana, the photographer. Nos. 21 and 22 were occupied by Messrs. Kennedy and Hagan respectively. Mr. Heizman, the jeweller, was present with his friends in No. 23. Mr. Kuisheedt bought No. 25, but was not present. Billy Birch filled No. 26. George Green had 27. Mr. Brentano and friends were in No. 29. W. Richardson, of Richardson & Foos, was in No. 31. Teke Chamberlain was in No. 41. Mr. Pittchard bought No. 42. S. Myers, of Eighth avenue, was in 43 with a lady. Nos. 45, 46, 51 and 53 were respectively allotted to Archie Stoker, M. Schultz, Mr. Loudon and John White. R. S. Morton sat in 54, Joseph Britton occupied 56, and James Donaldson 57.

The artists' boxes were all filled. Patti's was used by Mr. Floyd, Mrs. Paul Falk and daughter occupied "Piccolomini," "La Grange" was taken by J. Alex. Brown, who was accompanied by his wife. "Grisi" had Mr. Gregory, of the Narragansett Hotel, for an occupant. "Rossini" was occupied by W. D. Smith, and "Gounod" by Martin Layman. A. M. Palmer bought "Beethoven," but was not present.

Thomas Gayner, J. W. McAndrews, and Samuel Webster occupied 102, 103 and 113. Nearly all the remaining boxes were filled, but the purchasers' names could not be ascertained.

Among the stars present were noticed Mr. and Mrs. Sam H. Smith, from the Morton House; Signor Operiti, with his daughter; Mr. and Mrs. Leavitt; Mr. and Mrs. Welsh



A BOX FULL

Edwards, and Blanche Edwards, dressed as a page; Mr. and Mrs. Birch, of the San Francisco Minstrels; also Mr. and Mrs. Charles Backus; J. Alex. Brown and Mrs. Brown, in an elegant blue silk costume; Mr. and Mrs. E. Hall, from Brooklyn—Mr. Hall attired as Mephisto; Mr. and Mrs. Saunders—Mr. Saunders dressed as Christopher Columbus; Col. R. H. Shannon and wife; Mr. A. C. Morland and wife; Mr. and Mrs. Nelson, of Tenth street—Mrs. Nelson wearing a pink domino and mask, trimmed with pointed lace. Nix Norton, of B. P. O., No. 4, manager of the Standard Theatre, Brooklyn, appeared as a convict; C. Ward, as a lieutenant in the French army; while A. Mackie, of Broadway, displayed a Venetian monk's costume. H. Foley made a very imposing Falstaff. The Standard was represented by three jolly tars, headed by J. O. Graham. Lysander Thompson, of the Union Square Theatre, Bobby No. 27, was the only member of the force present to keep order. George Hayden, of Boston Lodge, No. 10, had on a Pippo dress.

I. W. Norcross, manager of Haverly's Patience company, was picturesque as the Prince in the Mascotte. Francis Farroll was a very fierce brigand. Mr. C. Hendley represented Pinafore, as also did Mr. Burton as Captain Corcoran. E. M. Stuart, of the Casino, and Jimmy Scanlan were merry in box "D." Two gentlemen, whose names were refused, had immense sun flowers in their button holes, no doubt a little weakness on their part. Warde Macalister, Harry Ellsler, of the Pittsburg Opera House, and

HAT ROOM



THE LAST MAN

Albert McLean, of the N. Y. C. and H. R. R., and Dr. W. H. Stewart, of Hageman and company, druggists, were present. Oscar Wilde was not forgotten by Otto J. Olshstrom, Adolphus Dorville, Thomas Goodwin, of the N. Y. C. R., Edward Taylor, of the Colonel company, George W. Thompson, founder of the Elks, C. Kearney, E. G. Gilmore, Billy Gray, of the Comique; E. Pearson, of Wallack's; H. W. Carr, from California; and Eben Plympton, from the Madison Square, were on the floor during the evening. Boston Lodge, No. 10, was represented by Brothers Crawford, Gleason, Hayden and Harris. J. Wile, business manager of Harigau and Hart's; Mr. Du Bois, business manager of Comley and Barton, bore serious faces. W. T. Hall, business manager of the Casino; George June, of Indianapolis; J. Mulqueen, J. P. Coughlin, Phil Goat-eller, the scenic artist of Wallack's; Capt. Sprigg, Charles Thorne, Sheridan Shook, and Charles White. Mr. Astor was a guest in Box F. J. W. Rough and A. McLean were also among the guests. Tony Pastor, Tony Hart, John F. Toole, George Clarke, Jacques Kruger, Thomas J. Farron, M. B. Leavitt, John Koster, N. D. Roberts, J. A. Annable, F. J. Byrne, L. C. Behman, Emile M. Blum, James L. Clute, C. J. Frechette, P. C. George, E. C. Chamberlin, W. W. Tillotson, F. G. DeFontaine, J. W. McAndrews, William D. Hagar, George W. Stevens, Charles Darrow, J. M. Fleming, Edwin French, Ch. J. McDonold, J. P. McDonough, E. L. Gaul, R. J. H. Harvey, E. J. Hudson, H. N. Humphreys, F. V. Rowley, E. S. Lunet, J. Leonard, S. W. Lynch, Lewis Mendel, C. Myers, Charles Meyer, Harley Merry, W. A. Richardson, Richard Reilly, G. S. Robinson, S. H. Smith, P. J. Sharkey, W. D. Smith, Harry Clark, Henry Callahan, H. C. Stone, J. W. Conklin, Henry Palmer, S. L. Peckerman, J. S. Dingwall, W. C. Ferris, H. Nathan, Th. B. McIntyre, E. B. Gregory, Edward S. Goss, R. H. Hall, H. E. Hatch, Joh. II. Hart, Char. Heinzman, Harry Haines, Jr., E. J. Knight, David Linde, W. H. Marshall, L. C. L. Morris, J. Masterson, E. S. Mendes, L. S. Morton, Thomas S. Quinn, J. Rosco-ver, G. W. Rayner, M. A. Reynolds, G. S. Shultz, W. S. Bowron, C. W. Brooke, Wm. Berdan, J. S. Burdett, T. A. Curtis, George Green, Andy Collum, Tim Stevens, Tom Thompson, Charles Weeks, J. L. Wegan, Henry Wiltshire, Alford Spink, J. A. Thompson, W. Van Tine, Edward Weiss, John White, Edward Coppers, J. H. Crosby, J. W. Connelly, W. H. Patterson, James E. Power, William T. Pitt. This completed the list of well-known persons who were present.

The legislature were well represented. Some members went back to Albany undoubtedly in spite of Spuyten Duyvel.

All the visiting lodges brought banners. The Pittsburg banner, carried by Harry Ellsler, was by far the handsomest. It will be taken to Baltimore to adorn the ball which is to be held there on March 8. Everybody voted the ball a grand success, and at daylight with aching heads—that felt as if real horns were on the point of sprouting forth from them—the tired maskers sought rest.

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